McGill Daily
Thursday, November 10, 1977 Volume 67, No. 43 3 Cents

MONTMORENCY:

PROFS VOTE AGAINST WALKOUT

by Jennifer Robinson
and Marc Boucher

Montmorency CEGEP professors voted Tuesday night against a walkout in support striking students. Until yesterday morning, both students and professors had been locked out of the college since November 1, following student demonstrations demanding the right of freedom of expression, improved cafeteria conditions, and better equipment in the cinema department.

The administration reopened the college yesterday morning but students have decided to strike until their demands are met. Speaking at a press conference yesterday afternoon, representatives of the Student-Professor Common Front announced that the professors voted against a walkout in support of the students; however, they agreed not to cross picket lines set up by students yesterday morning.

The Common Front claims that there are still a number of demands to be settled; the most important being the question of freedom of expression for students. A number of professors feel that students should return to classes and negotiate the point afterwards, but students plan to stick by their decision to strike until the question can be brought up at their next general assembly.

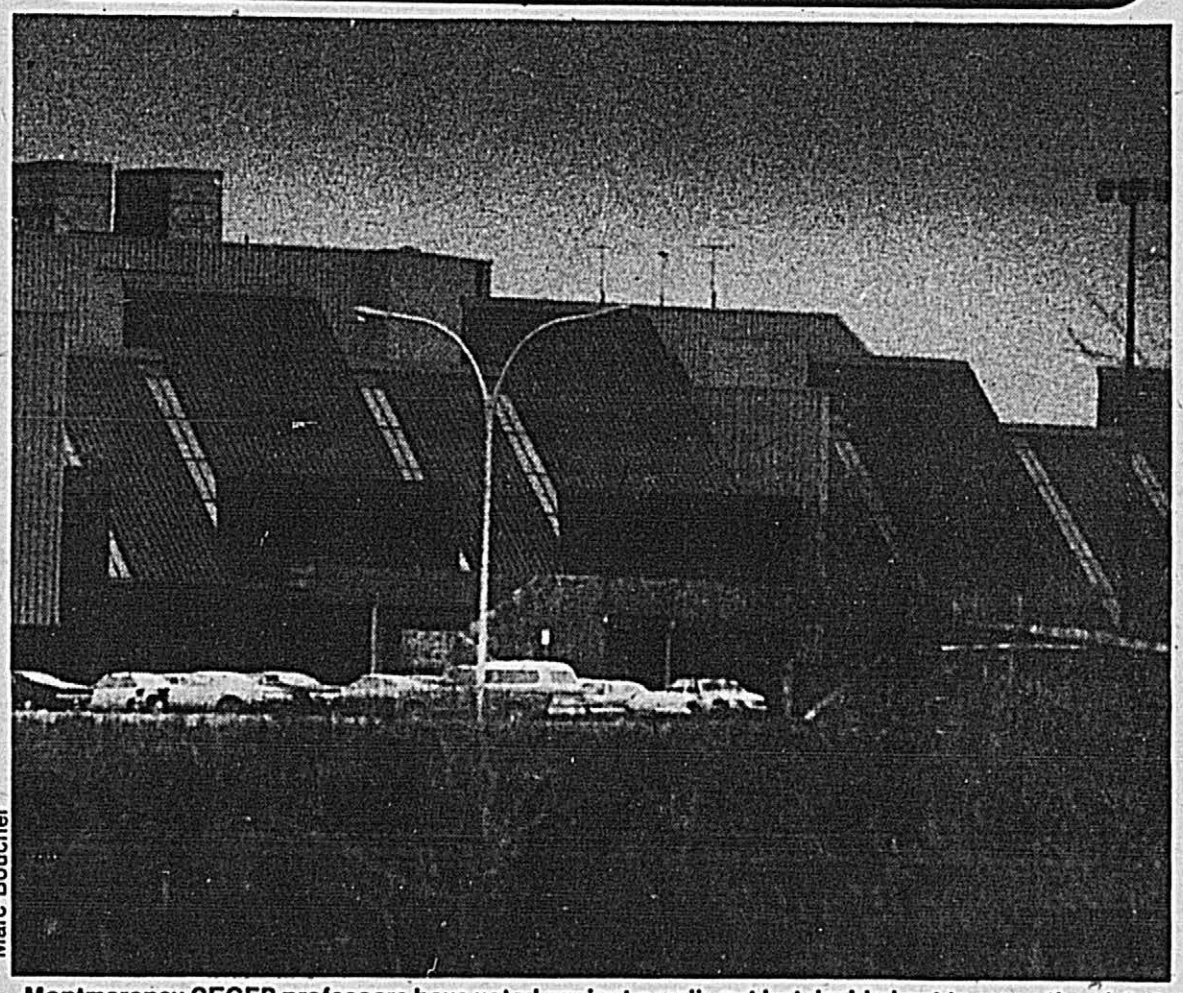
In a statement issued yesterday, the Montmorency Administration claimed that "if courses were to resume as usual, the college did not intend to impose disciplinary measures against the professors or students". The Administration stated that the autumn session will have to be prolonged until December 23 and added that professors' salaries would not be cut.

Students at the college told a Daily reporter that they felt the Administration was distorting certain issues in order to force students back to classes. The administration recently stated that an extreme left group on campus has been trying by various methods to "perturb the CEGEP's functioning". "It is very easy for these specialized manipulators and agitators to mobilize our youth, who are becoming adults and who are looking for an ideology to live by." The Administration blamed this group for the occupations and demonstrations which led the Administration to call in over 100 riot squad police and illegally lockout students and professors.

According to the students, who are aware of the various left factions on campus, these groups had very little to do with the initiation of the conflict. "The Administration is trying to distort the issues" by claiming that the students' demands are coming from fringe groups and not from the majority of the student population.

The students have published a document outlining the events that led up to the conflict. According to the photocopied publication, a newspaper published by the college professors was confiscated in October 1973 by the administration because certain articles criticized the CEGEP's structure. The administration finally returned the newspapers. Between September 1976 and March 1977, students were forbidden to sell newspapers on campus. In March 1977, certain professors attempted to distribute the CSN text on the "condition féminine", for which a security guard escorted them to the general director's office. After considerable negotiation, the director verbally agreed to allow the distribution of docu-

continued on page 2



Marc Boucher

Montmorency CEGEP professors have voted against a walk-out but decided not to cross the picket lines set up by students yesterday morning.

La Presse:

Management opens talks

by Daniel Boyer

Management at the Montreal daily **La Presse** has opened negotiations with its office employees' union. Management hopes to open talks with at least four of the six CSN-affiliated unions by the end of the week.

This change in management's position was favourably received by the unions. Previously management had refused to sit down with representatives of the 700 CSN-affiliated workers due to their refusal to return to work until the signing of a new work contract. Negotiations have been under way since October 28 with the 1000 FTQ-affiliated workers.

La Presse and **Montréal Matin** have not been publishing since October 6 due to the labour conflict. Union representatives have not commented on management's new position, preferring to wait until negotiations begin.

Management at **Montréal Matin** is adamant about cutting back one day of publication, thus laying off at least 30 people, according to Fernard Roy, negotiator for **Montréal Matin**'s management. Roy inferred that 300 people could be laid off at the paper if the labour conflict should last past December 6.

A spokesperson for the **Montréal-Matin** journalist's union, Nicole Gladu, commented on management's decision to reduce the paper's publication. She said that the union has not yet discussed this with management and added: "maybe they are making empty threats or are using the conflict to inflict layoffs upon us."

The news of the putative cutback has angered the FTQ-affiliated employees. A union representative stated that they could not accept the layoffs, and he feels that negotiations will proceed poorly this week as job security is to be discussed.

CEGEPs:

Students protest industry influence

MONTREAL (CUP)—Students attending a symposium marking the 10th anniversary of Quebec's free community college system criticized government plans to implement quotas on faculties in the near future.

The students, many from CEGEP Limoilou near Quebec City, said government plans to grant industry a greater say in professional course content, and to permit industry to fund some programs, represent a "menace to the autonomy of the college system, and threaten a student's chance to obtain a rounded-out education."

Earlier in the symposium, the director of the government body overseeing CEGEPs, Jean Pronovost, "did not rule out" the possibility of channeling vocational students toward certain programs by quotas, and replacing literature, language and philosophy courses with "other subjects." The students noted that these were all recommendations of the controversial GTX-Nadeau report, a report the new government had earlier said it would revise.

Business representatives at the symposium said they were disappointed with the "practical knowledge" of students coming from CEGEPs, but they applauded "their well-developed critical spirit." One business person said the graduates' knowledge of labour relations is more union than management oriented.

Pronovost also mentioned another flaw; he saw "an unhealthy climate in CEGEPs, where a handful of professors profited from their position to promote an ideology deprived of objectivity."

The students replied that all education carries a certain ideological viewpoint.

Students attending the symposium said their complaint with the system is that more often than not the students became "observers in the education process rather than participants."

Today

Co-ed Residence Pub:
The DETOUR (Co-ed Residence Pub) will be open tonight from 10 pm to 1:30 am in Bishop Mountain Hall. Everyone is welcome to come up and relax, drink up, and have a good time.
McGill Rugby Football Club:
Important meeting tonight for all members (past, present, and future) at 6 pm at 405 Prince Arthur St. Apt. 10. Plans to attend the Tulane University Mardi Gras Tournament will be discussed, as well as the upcoming weekend retreat.
Political Science Students' Association:
There will be a meeting of the Political Science Dept. at 3 in Leacock 411. The PSSA executive hopes that all students taking political science courses will attend, as well as those who plan to take courses in the future. Curriculum for next year will be discussed, so it will be your chance to participate in deciding what courses will be taught.
English Literature Association:
Departmental assembly today at 4 pm in Leacock 219. Student caucus at 3:30 pm in the ELA office (Arts B-20). All members are asked to attend both.
Old McGill '78:
There will be a meeting of the yearbook staff in the Old McGill Office, B-18, in the basement of the Student Union Building tonight at 7:30 pm.
McGill Shotokan Karate Club:
Are you hopelessly uncoordinated? A complete spastic? Shotokan karate stresses grace and coordination, why not give us a try? There are beginners' classes today at 3-4:30 pm in the karate room (G17) of Currie gym. Bring loose-fitting clothes.
McGill Film Society:
Hollywood, 1939 — **Mr. Smith Goes to Washington**, starring James Stewart and Jean Arthur. Tonight at 7 & 9:30, Union Ballroom. Admission: 75 cents. Not to be missed, all you Polisci types!
Community McGill:
If you're into **drama, gymnastics** or **modern dance** and are eager to "show your stuff," then Community McGill is the place to be! Volunteers are needed in these fields for boys and girls 9-17 years. Come see us — room 408 of the Union Bldg.
Skydiving!:
Come and see what it's all about! From 7 to 10 pm, room 310 University Centre. You haven't seen anything till you have seen "WINGS"!!!
Department of English presents:
THE SLAYING OF ABEL (Wakefield Mystery Cycle), 1 pm, Morrice Hall 106. Admission free.
Faculty of Music free concerts:
Recital Room C209, 1 pm: Brass Quintet. Direction Ellis Wean. Bart Hasselfield, tuba, Murray Robertson, trumpet, John MacMurray, trumpet, Angus Armstrong, trombone, Jeff Gibson, horn. Works by Ewald, Scheidt, Lejeune, Bach and others.
Pollack Concert Hall, 8:30 pm: The Mount Royal Brass Quintet. James Thompson, trumpet, Robert Gibson, trumpet, Richard Lawton, trombone, Nona Talamantes, horn, Ellis Wean, tuba. Works by Bach, Bozza, Holborne, Dahl, Haas, Cheetham, Frederich.

Montmorency...

continued from page 1

ments before meetings.

In May 1977, a student audio-visual project on the structure of the CEGEP was confiscated. In September 1977, the administration sent a letter to certain professors presumed to be involved in the extreme left group, stating that they no longer had the permission to participate in activities at the CEGEP. After a response from the professors' union demanding freedom of expression, the Administration finally responded with a list of rules concerning the procedure for posting and distributing literature. But as one student put it, "The right to distribute literature and freedom of expression is a democratic right. If I don't want to buy something, I don't. But I don't want to stop anyone from selling their stuff. They do that in communist countries."

Comment

You just can't win

"Insignificant" is perhaps the term attributable to the inane collection of Maoists McGill students face as they enter the Union at noon. As their unread dogma adorns the vermillion tables surrounded by other harbingers of sundry causes, one can only be reassured that minority interests are well encouched in our happy "bourgeois" society.

These luminaries have rejected the orthodox political process as it requires a certain modulation of language and definition of aims. This process whether parliamentary or not, whether elective or otherwise, requires time and effort. It is not entirely clear why these parapoliticians have rejected this: was it to preserve the purity of their aims, or because of time and effort? Nevertheless they have explicitly or implicitly rejected feasible methods of acquiring power in an industrialized society.

Western society windowdressing allows these people to peddle their record albums, and other aesthetic stimuli under the façade of freedom of expression. As long as this alienates others from the ideas they can freely express, all is well.

The Montmorency CEGEP conflict illustrates what can happen to any challenge of the existing order if it becomes influential and too widely accepted.

The successful infiltration by a fringe group into the CEGEP's student association and professor's union led to the administration imposing limitations on one of the student population's basic rights — the freedom of expression.

The administration demands the right to decide who can distribute what and where, because "it is very easy for those manipulators and agitators to mobilize our ideal-seeking youth."

The administration used the presence "of a certain ultra-left group" attempting to "upset the normal functioning of the CEGEP" to quash the genuine demands of the student population.

Those hangers-on in the Union lobby serve a dual purpose — when all's well they alienate; when genuine student demands are voiced, they are a tool of repression.

Jennifer Robinson and Daniel Boyer

NOVEMBER 15th IS JUST AROUND THE CORNER
WHERE ARE YOU?

'78 GRADS! If you want your yearbook to come out when you graduate you *must* have your photograph taken by

November 15th, 1977

Where to go:
Van Dyck & Myers Studios are located at:
1121 Ste. Catherine Street West
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Telephone number—849-7327

No appointment necessary!

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Letters

Warning: this letter not to be read by children or English Majors

To the Daily:

I would like to bitch about a hassle I had Friday (Nov. 4) in the basement of Burnside Hall. It was raining, and therefore my female companion and I decided to eat our lunches in the shelter of Burnside Hall. After lunch, we engaged in the classical passtime of couples (calm down, engineers, we were kissing). Whilst so engaged a uniformed man walked by, casting a dirty stare in our direction. Now, I have near-shoulder-length hair, and don't own a comb, I wear a shody vest, and an equally shody army jacket, therefore I am used to this sort of philistine behavior so it didn't particularly bother me. We continued. Meanwhile this guy put the jacket of his uniform into a locker. After he locked up he walked over to us and stood staring.

He said something like "you aren't allowed to sit here." I was about to comply with the implied suggestion that we leave, when it struck me that I was having my morals policed. I pointed out to him that we weren't the only people committing the heinous crime of sitting on the floor of the basement of Burnside Hall. In spite of this, he maintained that we were clearly in violation and would have to leave. In principle I refused. Several sentences were exchanged before he gave up, I believe that his doing so was directly related to the fact that I was much larger than he.

This encounter left my girlfriend perturbed, and left me fuming with anger.

I am an atheist. I have no morals (at least in the Christian sense) and there is little chance that I will ever develop a blind faith in a sadistic God, or develop any. We were harming no one, if we were embaressing anyone we should have been informed — it wouldn't have altered our behavior, but at least it would be a civilized thing to do.

In these days bible-punching, bigoted idiots like Anita Bryant are allowed roam about, and when the MUC Police raid a gay bar with sub-machine guns (and people ask why we call them pigs), and there are laws against oral sex (perversion), I feel it is my duty to resist fools of similar mentality. Therefore, I caution any glorified porter or other cretin who might in the future wish to forcibly enforce his morality on me, that I consider forcible resistance to such stupidity to be entirely in order.

Furthermore, I wish to beseech my fellow students (as well as my fellow moral deviants) to adopt similar policies in order to assert the right to be as one pleases.

B. Piccioni

Time to buy a new flag

To the Daily:

Re. CAPPs rejects ANEQ, Nov. 7th. As a graduate of Marianopolis I was indeed fascinated to learn that my Alma Mater "Is the province's only private BRITISH Cegep." I have been labouring under a misconception; I had been led to believe that we were the province's only English private Cegep.

Presumably some kind individual will inform the Sisters of the change in their status.

Jan Cunningham

If we could talk to the animals

To the Daily:

I write in response to the letter in Monday's **Daily** (7 November), entitled **Vivisection is bad enough without this.** The seven women who wrote the letter invited those fraternity members who did not participate in the activities in question "to have the courage to stand up for what they think is right." I suggest to your readers that if these seven women had had the courage of their convictions, they would identify the source of their information and name the fraternity to which they refer, rather than deal in pusillanimous innuendoes, which slanders each of the men's fraternities on campus.

If the allegations are true, I am certain that the McGill Inter-Fraternity Council would do everything within its power to terminate these barbarous acts, if the offender is identified. If they are false, then their letter is not only libellous, but epitomizes the basest cowardice and moves me to indignation.

Thomas Hruby-Holy
Alumnus, Sigma Chi Fraternity

Indians are "rich," too

To the Daily:

I'm glad you've pointed out Visa students are not all rich Americans.

There are many Indian students who have come to Canada not with the intention of escaping higher tuition fees, but to get a specialised education and return home. The Canadian Govt. policies are so structured that the most prudent course for any Indian student is to hang on in grad school for as long as possible on a student visa to make up the dollars spent on the course and the plane fare.

I am restricting my argument to students who have taken loans or used family savings, rather than those few who have been sent and financed by government agencies.

An engineer with a Master's degree can hope to earn the equivalent of about $150 monthly on his return to India and by scrupulous saving may be able to pay back in 5 to 6 years (maybe 10) the estimated $4000 spent on his one year stay in Canada. Which is why he'd rather stay here for an extra year or two and by taking on assistantships or demonstratorships make enough t not to mortgage his future.

The policy of not issuing work permits forces students to work only in their respective departments. If students were allowed to work freely (not beg like many Canadian and American kids do in India), they would be able to leave Canada earlier, allowing the colleges to have more capacity and a faster turnover. The entire question of differential fees can be solved when these students are taxed on their incomes. They would even be able to afford higher fees.

The Students' Union (sic) has never made any effort to give jobs to the Third World students. The M.S.E.A. could also help a lot with those students who haven't got work permits and can be paid in cash.

Marian Noronha

Boycott
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products

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Sweet Shoppes
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•for your parties: cold cuts, gourmet & diet foods.
All the sandwiches and pastries are home-made.
Two locations:
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Classified...

continued from page 4

To share a roundtrip airticket to California. I want to fly back from San Francisco or Los Angeles Jan. 8. If interested in flying to California before then, call David, 845-0937.

4 people to share space available in cottage. 5 miles from Mt. Orford. $250 per person for the season. Call Tom at 288-0175 after 6 pm for details.

FOR SALE

Guitars, Excellent condition. **Aria** hollow-body electric; **Gibson** steel-string acoustic; **Echo** 12-string. Prices negotiable. Must sell. Call Eddy 845-9639, 849-8950.

Alfa Romeo, 4-door sedan, 1971, for sale. Newly painted, not rusted, excellent running order, a pleasure to drive. $1200, terms available. Call 392-4695 between 2:00 and 4:00 pm, or 842-4013, evenings.

Single bed almost new. Extra firm mattress. $90 or best offer. Call David 392-8914 Sunday-Wednesday 5-10 pm.

Sony Superscope Cassette Deck, $100. Dynaco Stereo Amp. 17.5 watts RMS per channel, $100. 2 Realistic 5B speakers, 110 watts max., $175. Or system for $350. Call 288-1089 or 849-0273.

Brown suede wallabees. Women's size 6. Worn only a couple of times. Like new. 849-7488 evenings.

MISCELLANEOUS

Hans Suyin on the heritage of Mao in China. 15th November at 8 pm. Tickets $1.50. Available at Sadie's.

Gay Jewish friends meet Fridays for social and religious activities, discussions. Men, women welcome. Information: Box 298, Station H, Montreal.

JOBS

Flower Girls needed for part-time evening work. Neat appearance required. For more information call Plant World. 932-5170.

Babysitting job: Mon-Fri, 2 or 3 pm until 5:30 pm. 3 school-age children. 4 blocks west of campus. Telephone 842-5379.

Ski instructors needed. Phone Tony (Raven's Ski Club). 631-0489. After 6pm.

Telephone work for publicity and P.R. required. Call Montreal Media 933-8847 or 935-0772. Any time.

Marketing Research Interviewers: Students sought to conduct telephone surveys of professionals during month of December. Must be fluent in both French and English. Send brief resume with background and experience to: Box 27306, Philadelphia, Pa. 19118

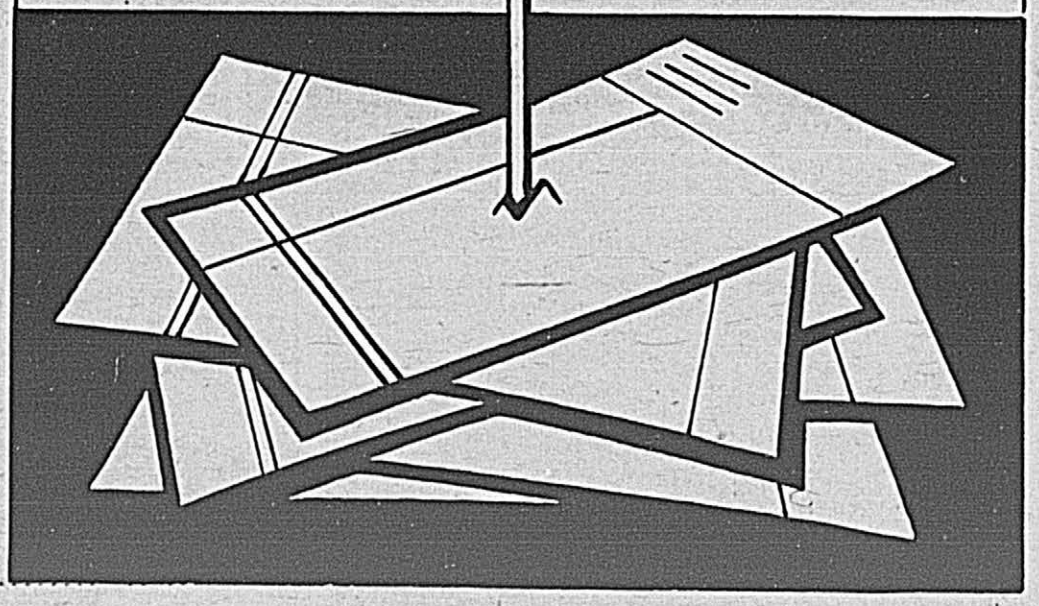
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Bargain Sublet: 4½ apt. Beautiful, clean and quiet on Baile Street. Right downtown. Minutes from McGill. $190. 931-5247.

Downtown highrise. 3½ plus balcony. Mackay and DeMaisonneuve. $240. Dec. 1st. 672-3177 or 933-7874.

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Sublet: large 1½, $90., Simpson Street. Near McGill, bright, airy, near all conveniences; everything included. Dec. 1st — Apr. 30th. Call: 937-7680 mornings.

1 or 2 people to share spacious 5½, 5 minutes from McGill. Freshly painted, carpeted, many extras. Optional use of bedroom furniture. $100. 845-5664.

Need a girl to share large 4½ on Durocher at Milton. Reasonable rent at $100 month. Call Terry. 288-5052.

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Beautiful 6½ duplex to share with one other person; fully equipped, own large bedroom, two balconies, basement storage, $115 month. Evenings 489-6930.

PERSONAL

Problem? Feel you need to rap with a rabbi? Call Israel Housman: 341-3580.

The ideal Xmas Gift. Treat yourself or a friend! Singles or couples. Phone 353-5138 between 12 noon and 11pm.

To John Hart, McGill RFC Leading Scorer: Nice try at Harvard but you forgot the Wellesley curse. Signed—Friends of Mac Women's RFC.

LESSONS

Prepare for THE December LSAT with the Law Board Review Centre's Intensive LSAT Weekend Review. For further information, give us a call toll-free at 800-663-3381.

TYPING

Term papers typed. Experienced typist. Reasonable. Please call 488-9895.

Typing. Reasonable. Electric typewriter. 738-0582.

WANTED

Parking space wanted. Near McGill campus. Must be reasonable. Phone 364-6172. After 5pm.

Ride to Toronto (Waterloo better). Any weekend, Thursdays on. Will help pay and drive. Call Dianne 523-7790, late evenings, mornings.

continued on page 3

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SYNCHRONIZED SWIMMING
McGill Marlinettes
invite you to
The Dr. Gladys Bean Trophy
Synchronized Competitions
for Quebec Novice Teams
Saturday, November 12, 1977
at 11:00 am at Weston Pool
555-B Sherbrooke St. West
For further information call
Gerry Dubrule at 392-4544

Remembrance Day

Friday, 11 November, 1977
A short Service will be held in the

University Chapel

3520 University Street
at 10:50 am
Dr. George Johnston, Presiding

ARMY NAVY SURPLUS
- navy coats & pants
- combat jackets & shirts
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ROCK BAND
HAMMER
Friday Nov. 11, 8:30 pm
presented by
Lambda Chi Alpha
3505 Peel St.
Admission 50 cents
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ARCHAEOLOGY AND THE BIBLE

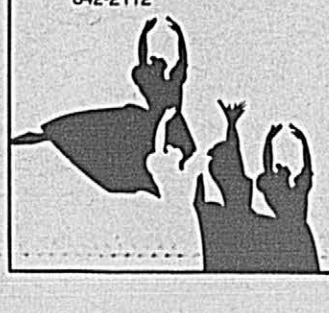
Second in a series of **three** presentations of **authentic film slides** of current archaeological finds **confirming historical authenticity of the Bible:**

"ARCHAEOLOGY AND LATE ISRAEL HISTORY"

2-4 pm Saturday Nov. 12
87 Ste. Catherine East
(2nd floor)
Free Admission
the College Ministry
637-3931

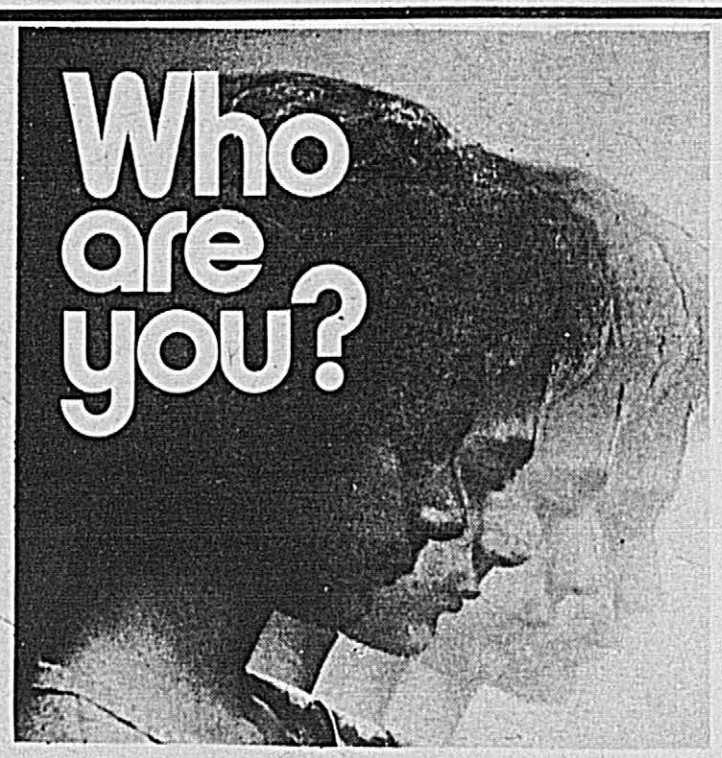
TOMORROW!

Les grands Ballets Canadiens
La Scouine
Theme and Variations
Graduation Ball
November
11, 12, 17, 18, 19
8:30 p.m.
Tickets: $4 to $10
Students: $5
Charges: Master charge
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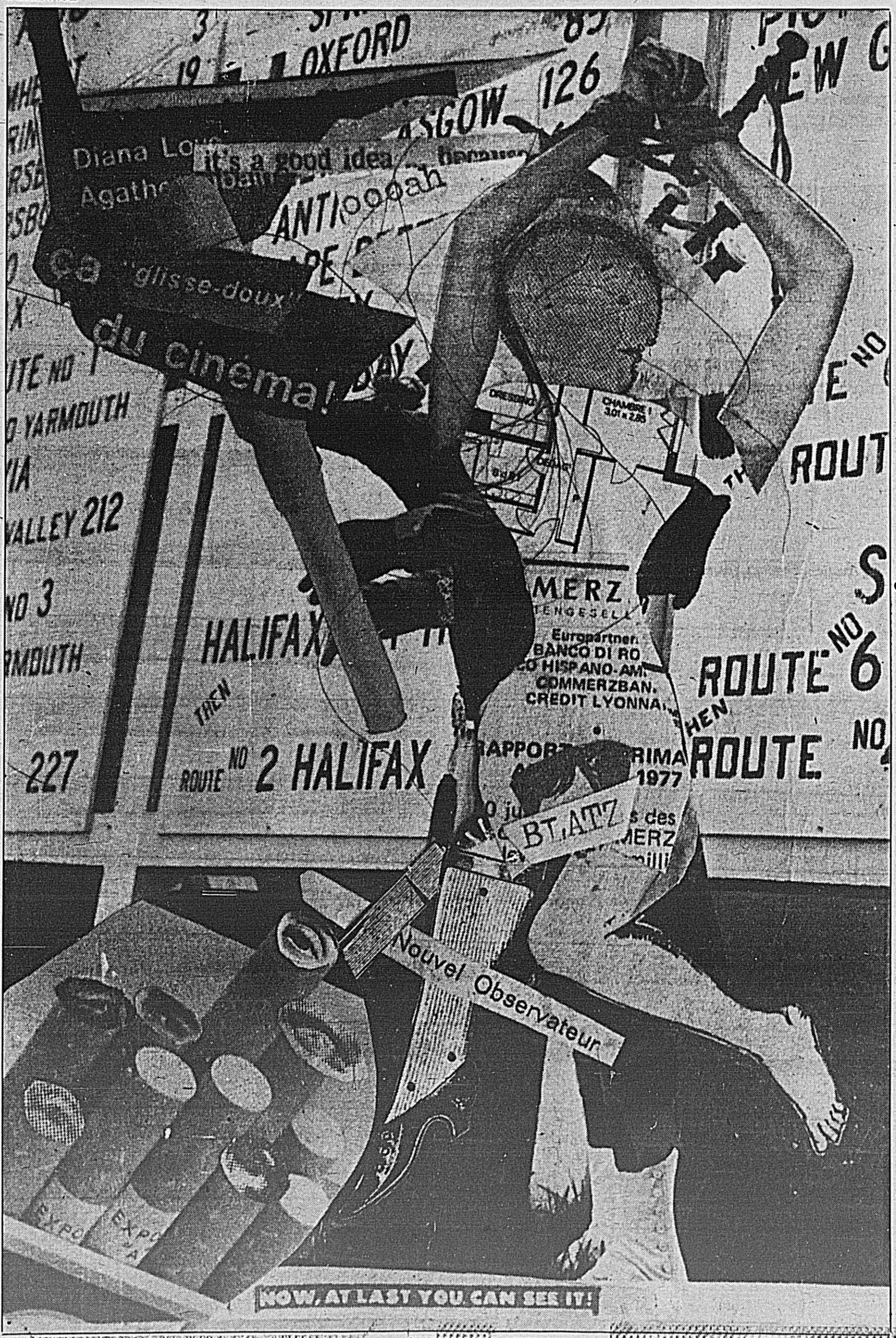


Do you know?
We, Scalabrinians, are a religious community of priests and brothers dedicated to the spiritual and social care of migrants and ethnics. Presently we are helping more than 2 million needy and neglected migrants in 18 countries around the world.

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The Weekly



Margret Christl of *Laylum*

Folk Début at Douglas Hall

by Mary Lynn Fiske

Last Friday and Saturday, (November 4th and 5th) ASUS presented its first folk music concert of the year at Douglas Hall. The show featured the Ontario group **Laylum,** consisting of Margret Christl, Ian Robb, and Grit Laskin.

Those who saw **Friend of Fiddler's Green** last spring will recognize the last two names. The three musicians, in fact, met at Fiddler's Green and only formed their trio a year and a half ago, although they have been around each other for five or six years. (The name **Laylum,** by the way, comes from part of the chorus to an English nonsense song.) Christl is a professional singer, while Robb works in a children's hospital. Laskin, a guitar maker, is well known for his "Photographer Song" among others.

Their repertoire is large and varied—Canadian, British, Irish, and Scottish songs. There are bawdy pub songs, strictly for the back room or Douglas Hall dining room; haunting dirges ("Macrimmon's Lament"), love songs, ("Jockey to the Fair and the Banks of Ero") whaling songs and songs in praise of drink (barleygrain").

Some songs, having very traditional rhythms and harmonies, are rather forgettable, and lose their character in the mass of similar songs. A few stand out quite impressively, because of form and / or theme. Songs such as "The Band Played Waltzing Matilda" and the D-Day Dodgers (to the tune of "Lili Marlene") were masterful take-offs on the whole mixed up tragic business of war.

Laskin does most of the instrumental work in the group, playing guitar, mandolin, dulcimer and northumbian pipes, and Robb plays the English concertina.

The most obvious flaw in the performance was a lack of unity. There were many solo numbers, which displayed the awkwardness which comes when one musician performs while others twiddle their thumbs.

The songs they did together were indeed spirited renditions with occasions of soaring brilliance, due to the delightful harmonies.

The label "singers of songs in the Canadian tradition" advertised on the poster is not one which the group applies to itself. They succeed in proving that interpretation, not nationality, is the important factor in the successful singing of folk songs. Though Robb and Christl are British, they are very credible when they sing Canadian songs, likewise, and Irish lament sung by a Britisher from Ottawa in Montreal is not a ridiculous thing. Their record, **Barleygrain** (Folk Legacy Label) contains all Canadian songs, and Margret's new record is titled after a maritime song, "Jockey to the Fair."

The next Douglas Hall folk concert, on Friday, December 2nd, and Saturday, December 3rd, will feature **Barde,** currently on a tour of Quebec. The group is expected to bring some lovely Celtic music to McGill next month.

Terrasses Fever

If foot-stomping is out of place in the maze of ritzy boutiques that line the multiple floors of **Les Terrasses,** no one has mentioned it to the three "down-home" musicians who make up the band **String Fever.** Together since June, Thomas Corlett, Ray Farquhar, and Hugh Fisher have succeeded in delighting crowds with their repertoire of country, folk, and bluegrass tunes performed with a smattering of redneck humor and country charm.

The band is too young to have a history of its own, but the individual members have strong individual backgrounds. Thomas, on guitar, mandolin, and clarinet, writes most of the original music for the group. He began studying clarinet, took up sax and eventually joined small bands. With guitar in hand, he hitchhiked into Montreal from Ohio and met Ray and Hugh, both native Montrealers. Thomas takes occasion to boast of his organic experiences as a tree-planter, construction worker, and man-with-a-past.

Ray was performing solo in coffeehouses before he joined Thomas. He plays organ and harmonica outside the realm of the band and sings lead on his original number "Panama Red". The band formally became a trio "in 45 minutes, at **Les Terrasses**" when Hugh pulled up his acoustic bass and added his tenor to the intricate harmonies of a Crosby, Stills, Nash, and Young song. Hugh's musical career began at age seven in a church choir and has since encompassed such diverse fields as country, disco, jazz, and blues. He is effective on acoustic and electric bass, guitar, and organ and has played with both acoustic and disco bands.

As a street band, **String Fever** was so successful that, at the encouragement of local law-enforcers, they have become a semi-permanent establishment **inside Les Terrasses.** They play four or five afternoons a week, drawing enthusiastic crowds of 50 to 150 shoppers. The band is pleased with this arrangement; "the crowd doesn't expect to hear music

continued on page eleven...



In the Groove: T

by Harvey Kader and Ronnie Wigdor

Mike Batt with the London Symphony Orchestra, Schizophonia (Columbia).

"I don't think many people know where I'm coming from or where I'm going to." Thus spoke Batt, an English musician-extraordinaire, known up until now for his musical creations for the **Wombles** TV series in the U.K. Lately he's been writing and producing other musicians such as Art Garfunkel for the upcoming **Watership Down** movie.

His musical and lyrical content differ greatly. The music on the first side on his solo album blends Arabic battles in Agadir with Hindu prayers, complete with a practising Hindu. The B side schizophrenically switches hemispheres to a western style of melodies. "It Seemed Like A Good Idea At The Time" reminds one of Frank Sinatra, while "Voices In The Dark Don't Let Me Be Misunderstood" has a more contemporary progressive feel about them. Also on the second side is Bach's "Suite no. 2 in B minor", performed by the L.S.O.

As a producer, writer, arranger, and conductor, Batt utilizes the entire musical spectrum. Providing background is Chris Spedding on guitar, Ray Cooper on percussion and the London Symphony Orchestra. The multitalented Batt-man played the ARP synthesizer, the Electric piano, keyboards and accordion.

Is Mike Batt some kind of egocentric, you may ask. I reply simply, "Who cares?" The guy has a wide range of talent, and he's used it



Pie in Your Eye

OTTAWA [CUP] — Rolling Stone publisher Jan Wenner got it. So did Roy Rogers, William F. Buckley, Rennie Davis, Guru Maharaji Ji, Anita Bryant, Mayor Abe Beame, E. Howard Hunt, and the CIA's William Colby. And on Oct. 20 the new mayor-elect of Edmonton, Cec Pervis got it.

What they got was a pie — usually right in the face. Although it is still too early to tell how far the tendency will go, clearly the number of public figures found wiping goo off their faces is rapidly increasing.

One prominent Canadian political periodical, **Open Road,** says: "During its half-baked years, say from 1970 to 1976, political pie-throwing was an **a la carte** item offered mainly by a select few revolutionary catering services with their own highly trained, courteous personnel."

And it continues: "But now in the Year of the Pie, pastry has really come out of the kitchens and into the streets, and increasing numbers of pastry-faced ingenues have started

he Good, The Bad, and the Scuzzy

all on his first solo album. On this new adventure in the music field Batt comments, "I'm quite sure I could settle into a four-hits-a-year rut without any trouble at all. And the other extreme is equally horrendous — a string of pretentious 'concertos' and rock-symphonic bilge. There are so many bullshitters turning out self-indulgent, boring symphonic albums these days, and not one of them that I couldn't knock into a cocked hat with my eyes shut."

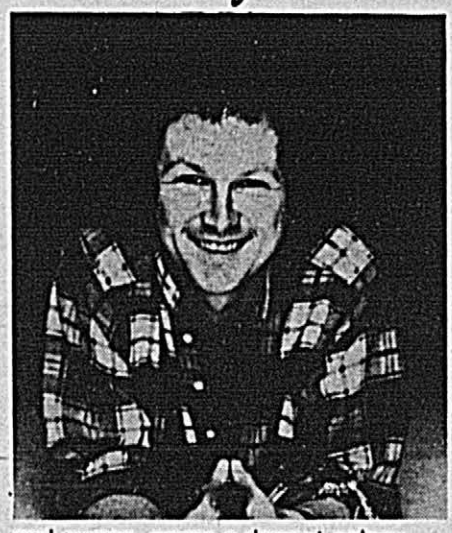
Batt obviously doesn't give a damn about becoming commercially successful, nor does he desire a pop reputation. He has taken what he's learned in many years of apprenticeship and blended diverging forms of popular music, to yield a fresh approach to recording.

A fresh face, with a zest for his work, Batt should become well-known on this side of the Atlantic after **Schizophonia** gets the airplay it deserves.

The Boomtown Rats (Mercury)
Dead Boys-Young, Loud, and Snotty (Sire)

In this corner from London, **The Boomtown Rats**, and in the other corner from Cleveland, **The Dead Boys** featuring Stiv Bators.

Like it or not, we have to face the fact that the "new wave" music (it is not punk!) is with us to stay. New wave, punk rock, or whatever you want to call it, the "new" musical style adds up to the same thing; the gradual demise of contemporary music. Anybody who can stand up and possess the great talent of spitting blood calls himself a star,



and worse, earns a decent salary.

Just a few short years ago several rock & roll experts called disco a fad that wouldn't last. Boy, were they wrong! At the time change was needed. Now we don't. The godfathers of Punk, the **New York Dolls** (R.I.P.) are long gone, and it appears unlikely that any of the new wave "bands" will become the equal of a KC and the Sunshine Band or a Donna Summer.

Now back to the **Rats** and the **Dead**. Who will win the battle? It will doubtless be a draw with both parties ending their recording contracts (if they haven't already) and fading away into the world of Rock has-beens.

As the saying goes, "here today and gone tomorrow". I can't think of a better example of this than the latest onslaught. Punk rock will go out as fast as it came in and we'll all be able to breathe more easily.

Changes

Appearing this week at **Norm Silver's Moustache** is what is billed as The World's Most Versatile Band, no small feat in itself. The band is called **Changes** and, after a few visits one can see that their claim is truly justified.

The five member band: John Thomas on lead vocals, Jack Bengrazi, drums and vocals, Peter Foret on lead guitar, Ron Boedecker, keyboards and vocals, and Lenny Bisceglia on bass; hail from Leominister, Mass. and have established themselves as one of New England's best bar bands.

All five have different musical tastes, and these differences make for a varied selection of numbers. On a recent night, the group's repertoire included: the Four Season's "Sheree, Baby", the Supremes' "Keep Me Hanging On", the Rolling Stones' "Honky Tonk Women" and Queen's "Bohemian Rhapsody...John Thomas, spokesman for the group, said they play with "no particular style in mind. We do blues, rock, jazz, reggae. We're like a tree with a lot of roots."

The band has no problem adapting to the mood of each musical genre it attempts - a rendition of the Young Rascals' "Good Love" was as energetic as their version of the BeeGees' "Words" was mellow.

The band has other reasons for being versatile besides being a means of expressing the personality of each individual musician. John Thomas revealed that "Versatility is an advantage because it appeals to a cross-sectional audience. You can please a lot of people. Montreal is especially responsive because they're interested in all types of music. They appreciate us more because they are not as exposed to musical variety as an audience in the states. Audiences in the states tend to identify with one type of music. In other words, people here are into everything." Clearly the audience, which seemed mainly college-age, enjoyed the group very much. Some



responded to the '50s music, others to the Stones, but everyone enjoyed.

There is also an interesting light show of sorts, by technicians John Merchant and Larry Fontaine.

So far the band has concentrated on increasing its "collection" of songs; they can play everything from Neil Young to the Drifters. In the future they hope to perform more of their own music and play large concert halls. "This is our transitional period. We're moving from bar band to concert band." The group is currently recording their second album **An Energy Explosion**, a collection of original music. Also they plan to devote more time to writing rather than performing.

Changes is clearly very good at being what it attempts to be—versatile. They do have versatility, and their liveliness and energy, not to mention their technical competence, makes for an enjoyable evening. If you are "into everything", check them out. They'll be appearing at **Norm Silver's Moustache** (a very uncomfortable, visually stifling warehouse-type bar with tables narrower than any in existence) through November 13th.

pleing by the seat of their pants."

As of yet, the Pieists have not formed a vanguard. Still, they seem to come from established groups like the Youth International Party, the Anarchist Party of Canada (Groucho-Marxist) and the Revolutionary Three Stooges Brigade.

In Canada there is Frankie Lee. Originally a small-town Ontario lad, educated at the University of Waterloo and reportedly a former Young Progressive Conservative, Lee now calls Vancouver home. A self-styled "pious nihilist", Lee has welcomed American brain experimenter Jose Delgado with a cow brain and tomato sauce conection and revolutionist-turned religionist Eldridge Cleaver with an Oreo pie (chocolate on the outside, vanilla on the inside).

Recently, unknown Canadian pieist David Walker flung a pie into the face of newly-elected Edmonton mayor Cec Pervert. Walker was taken to court but quickly scrambled from the local media who were eager to investigate this new political phenomenon of the pie-thrower.

But pie far the most prolific of pie pushers is New York Yippie Aron Kay. Kay will soon be going to court for giving it to none other than William Colby, the former head of the CIA.

Kay and three other members of the Yippies surprised Colby during an appearance in New York on Columbus Day. The formerly intelligent chief was splattered not only with a chocolate Bavarian pie, but also with a blueberry cream-cheese pie and several eggs as well.

In an exclusive interview with Canadian University Press, Kay said he selected the chocolate Bavarian pie because Bavaria, he says, represents an area of Germany where the Nazis were active 40 years ago. He said that Colby's involvement with "Operational Phoenix" during the Vietnam War amounted to a war crime.

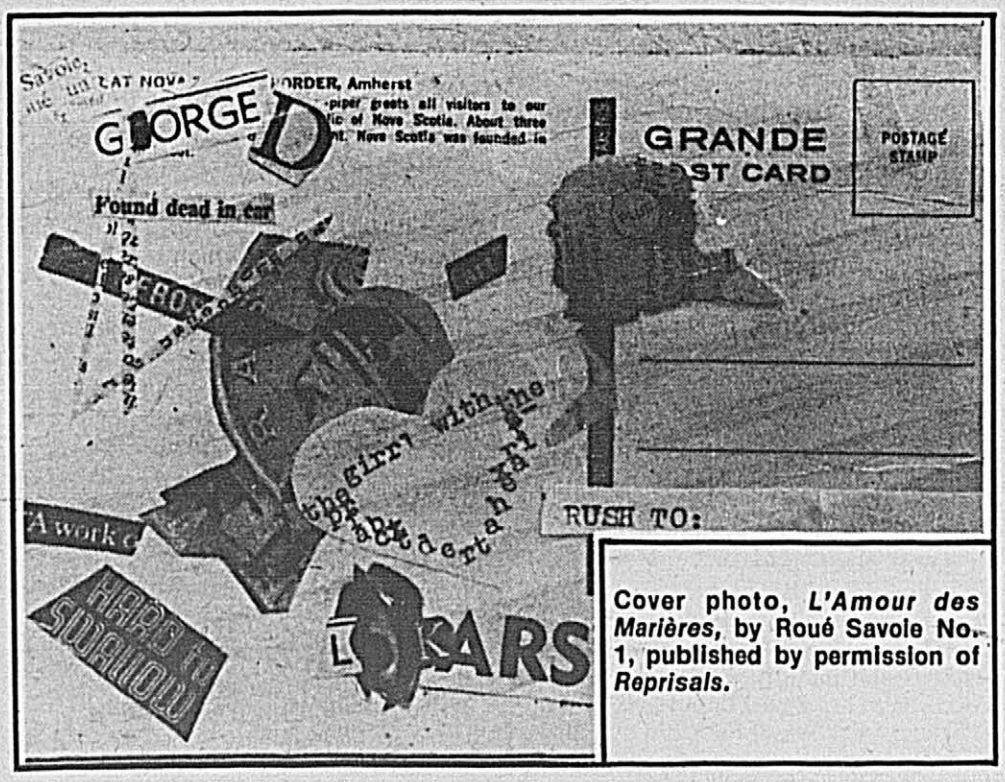
Kay said the type of pie he uses generally depends on the target. For New York Mayor Abe Beame, Kay made up an apple crumb pie, "because he's the biggest crumb in the Big Apple."

Kay cooked up an apple pie for anti-feminist Phyllis Schlafly "because she represented motherhood, apple pie and all that." For Senator Patrick Moynihan, Kay offered a mocha cream pie because of Moynihan's policy of "benign neglect" for American blacks.

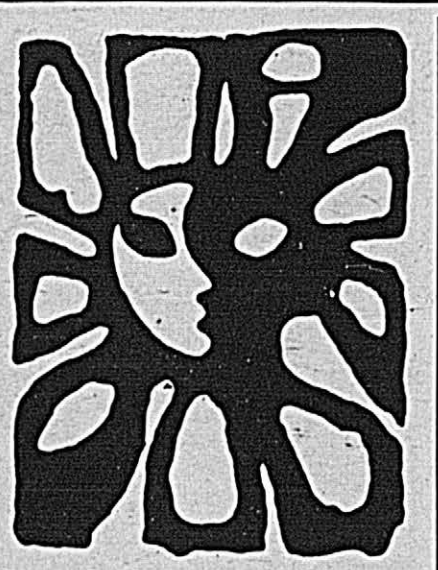
The Yippie pielot said he has gone free-lance at times and recounted how he gave a pie to a nun in a Catholic school once at the request of her students.

Kay told CUP that pie-throwing belongs to a great American tradition of Groucho Marx, Laurel Hardy, the Three Stooges and Soupy Sales. Pie-throwing is also akin, Kay said, to the Chinese tradition of displaying "capitalist roaders" in public. The object in both practices is to humiliate the person in public.

Kay said he had a few more targets in mind but won't release them yet. However, he did suggest John Diefenbaker as a logical target for Canadian pie-tossers.



Cover photo, *L'Amour des Marières*, by Roué Savoie No. 1, published by permission of *Reprisals*.



Poetry Sought

by Bruce Stark

An anthology of women's poetry will be published by the McGill Women's Union during the spring semester. Editor Wendy Wachtel hopes to attract quality writing because, she remarks, "a greater exposure of fine writing by women is certainly necessary."

Wachtel continues: "We believe that a book made up of women's poetry from a specific community—in this case Montreal — will be more attractive, since it reflects the thought of a particular community of women." Wachtel concludes: "A reader will pick up our book and find a coherent medium of exchange reflecting the special experience of Montreal women."

The Women's Union hopes to distribute their work throughout Canada and the U.S., to expose as large a group of women from varied backgrounds as possible. Wachtel adds "We expect to publish a topical work of sufficient quality that it will be attractive as a text for professors teaching Women's Studies courses. We believe that a significant audience for women's poetry exists in University communities. By making professors aware of our publication we hope to reach an audience attentive to feminist poetry."

The success of the project depends upon the contribution of people committed to increasing the availability of feminist literature. The project, currently underway, requires volunteers. Needed are workers for all aspects of production—editing, printing, layout, distribution and advertising. Wachtel emphasizes that no prior experience is necessary, simply a willingness to help.

Although the target date for publication is next spring, women writers are encouraged to submit their work now. For additional information, call Wendy Wachtel at 288-4301.

The mailing address for poetry submission is The Women's Union, University Centre, 3480 McTavish Street.

Errata

In the review of Tuesday Night Café, (November 3) the following errors have been brought to our attention: Cowboys no. 2 was directed by John Savran; and Mitch Beer did not sing Irish ditties. He sang folk ditties.

Ably Done

by Chris Pomiecko

Today and tomorrow at 1 pm in Morrice Hall 106, the English Department will present **The Slaying of Abel**, a 14th century Morality play from the Wakefield Cycle.

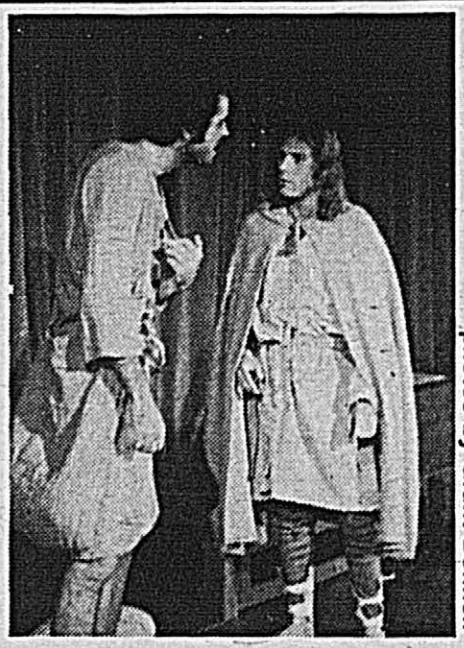
Originally performed during religious holidays, Morality plays generally put stories from the Bible into dramatic form. They were presented in towns from wagons or on the town square.

Strongly moralistic, (hence the title), these plays were used to scare a little hell and brimstone into the watchers while, at the same time, entertaining them.

These two contradictory aims are evident in the English Department's production of the **Slaying of Abel**, in which sermons and low comedy are intermingled.

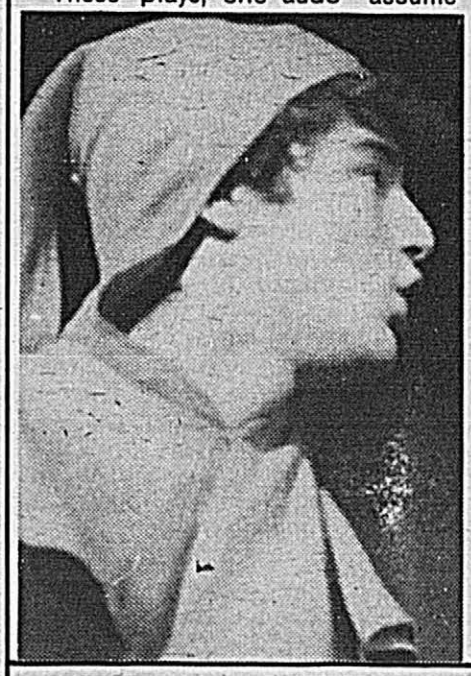
Asked why she would want to recreate a form of theatre which died out in the 16th century, director Leanora Lieblein, professor in the department of English, replied that she enjoys the "simplicity and directness" of the plays. "These are plays about belief, about a sense of order, which use specific forms of (dramatic) heritage to deal with universal dilemmas."

These plays, she adds "assume the audience as part of the structure."



photos by Grant Bonnell

The Slaying of Abel: **Keir Cutler as Cain and Randy Maxted as Abel (above; Les Simmerman as The Boy (below left); and Keir Cutler (below right).**



Therefore, they are not "passive entertainment." The actors directly warn the audience about the wages of sin.

Last year, students of a Medieval Drama Workshop performed **Herod the Great**, also drawn from the Wakefield Cycle. Although this course no longer exists, interest remained from both faculty and students. So **The Slaying of Abel** was produced. Hopefully, says Professor Lieblein, an on-going group will be formed to present a Medieval play each year.

One prominent aspect of **Herod** was that all the players spoke in Middle English. In **Abel**, says Lieblein, "accessions have been made to allow the audience to adjust." So **Abel** is done in modern English. But obvious modern techniques, like taped sound, do not detract from the play but rather enhance it.

The story of the play is familiar to most. Cain, a farmer, is chided by his brother Abel, a shepherd, for refusing to offer a just sacrifice to God. Cain angrily kills Abel, then tries to get his servant to disclaim his guilt. Shunned by men, Cain finally goes to hell in a burst of thunder and a flash of smoke.

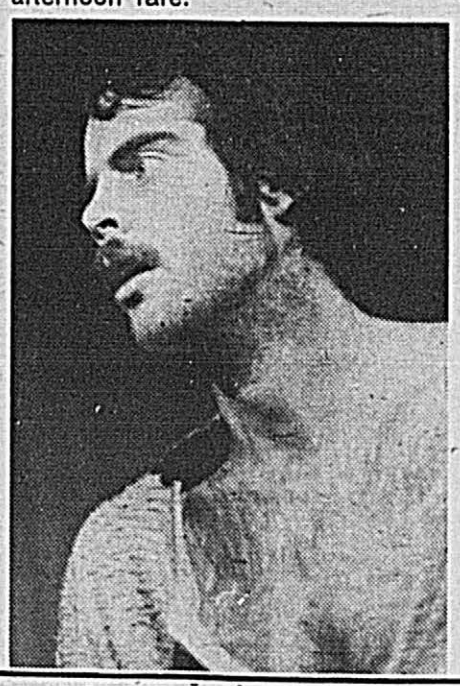
The production starts with sweet and mellow Renaissance music from Susan Palmer on harp, Mimi Waitzman on recorder and Bryan Townsend, playing guitar. After a warning from Cain's servant (Les Simmerman), Keir Cutler (playing Cain) enters from behind the audience, swearing and beating his horses (Mary Bates, Cathy Bates, and Terry Diab). Cutler immediately stares the audience down, saying "still your lips, harlots every one."

Cutler's portrayal is powerful, yet surprisingly natural, considering he must speak in rhyme. His dour nasty Cain is well contrasted by Randy Maxted as the complacently passive Abel.

All the actors are to be commended, considering the difficulties one must encounter in trying to fathom a Medieval text and making it comprehensible to the audience.

All aspects of production are simple yet effective. Cathy Graham's costuming, especially her ingenious design for the horses' heads, is colourful yet unpretentious. Also commendable are the lighting by Peter Grossman and Chris Holden, and the eerie tape loop created by Professor Helmer, with assistance from Brian Morrell, which accompanied Cain's dash through the gates of Hell.

Professor Lieblein's quick-paced direction makes this production of the **Slaying of Abel** an enjoyable afternoon fare.



Revive Revue

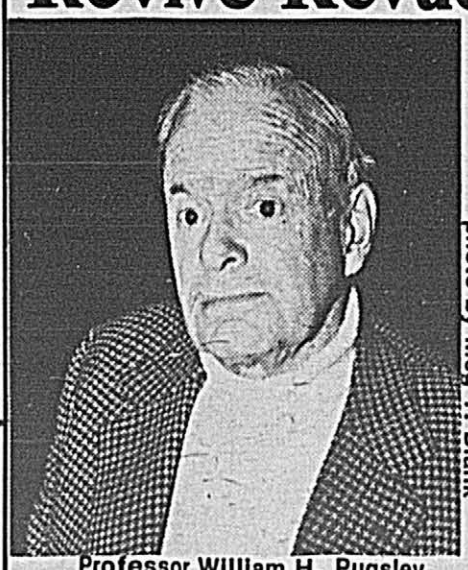


photo by Meg T. Blank

Professor William H. Pugsley

"There's nothing more discouraging than students who come to lectures and run straight home."

by Chris Pomiecko

"Let's have more singing. Let's have some witty lines," says William H. Pugsley, professor in the Faculty of Management. Presently, Professor Pugsley is trying to re-organize the Red and White Revue, a McGill student repertory company.

Over its fifty-year history, the Revue had its ups and downs. Perhaps its greatest success came in 1957 when **My Fur Lady**, a take-off on Canadian politics, went on the road due to popular demand. After an erratic decade during what Professor Pugsley terms the "Confrontational Years," (the 1960s), the Revue folded in 1974, due to lack of interest and funds.

Professor Pugsley believes the lack of interest is imaginary; more direction is needed, and he intends to provide this direction.

Professor Pugsley feels that "there must be talent out there, among 15,000 students." What is needed to mobilize the student body is an outlet for creativity. He hopes to provide this outlet by reviving the **Red and White Revue** which he hopes will "bring the student body together, to spark up group efforts." Says Pugsley: "There's nothing more discouraging than students who come to lectures and run straight home."

Planning to start in a small way and hopefully "build a continuing organization," he envisions this year's Revue as a sort of talent night, but talent can range from harmonica-playing to satirical sketches.

The program is tentatively scheduled for February 17 in Redpath Hall. Judges from the different media will award prizes, says Pugsley, "solely on the act's entertainment value," not on degree of expertise.

So dust off your harmonicas, sharpen your wits, and call Professor Pugsley at 392-4726.

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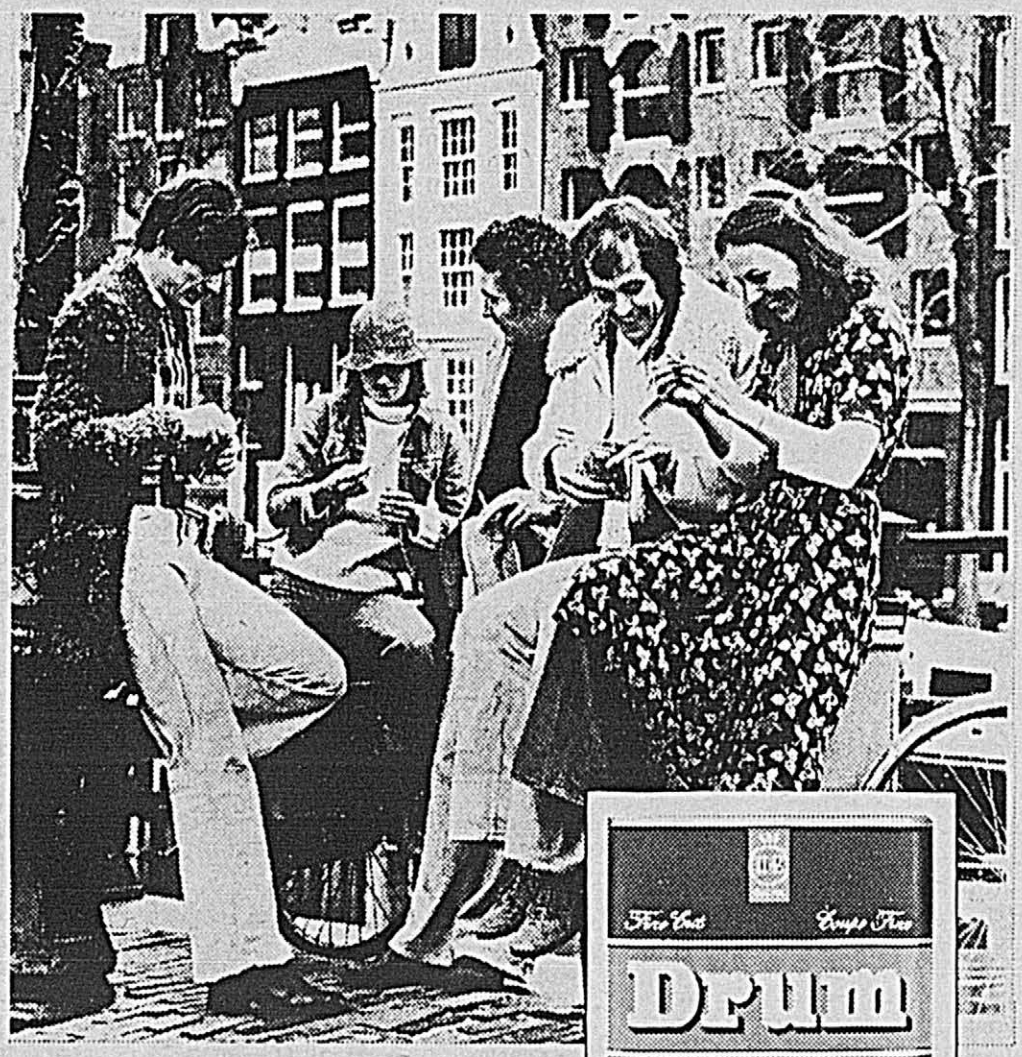
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Book Reviews

Murder, My Pitman

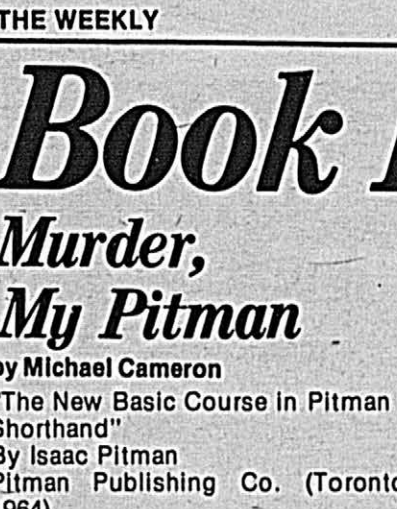
by Michael Cameron

"The New Basic Course in Pitman Shorthand"
By Isaac Pitman
Pitman Publishing Co. (Toronto: 1964)

This throat-clutching mystery promises to be the hit of the popular fall season. Pitman's reputation for bizarre whodunits is vindicated in this action-tamped thriller packed full of hunger and passion, sex and love (Pitman breaks new ground by reviving this old favourite), hatred and revenge, pity and disgust, and dissipation and nobility. The hero, hard-boiled private detective, .I gets an eerie call one night in his office from a pre-teen debutante, and from then on there's no looking back in surprises and merciless suspense.

The enigmatic deb, who suspiciously goes under the name of Penmanship Improvement, involves .I in a dangerous game of extortion, murder, and cheating at backgammon that stretches from the municipal chambers of Hackensack, N.J., to the rice paddies of East Rangoon. Flawlessly beautiful, rich and psychotic, little Penny soon proves herself a winsome bundle of trouble for .I, enmeshing him in a harrowing interplay of events that make pornography look like indoor plumbing.

Take this chilling passage, for example:



Pitman's reputation rests mainly on his previous blockbuster, *The First Basic Course In Pitman Shorthand*, which introduced readers to the sardonic wit and complex modern persona who is .I. What is not widely known is that Isaac Pitman is really the pen-name for Stan Pimicaa (notice the anagram), a former breadfruit picker from Bora-Bora. Pimicaa emigrated to New Jersey as a boy, arriving in Hackensack in 1935 at the age of 14 as a stowaway in the hold of a tramp steamer carrying copra. Starting out as a reporter for the "Dooley Daily", a college newspaper, Stan gradually phased into crime reporting after receiving his degree in heraldry from Dooley College. He worked for the "Hackensack Herald", the "Teaneck Times", the "Passaic Print-Out", and the "Amboy Dukes", the last a boxing tabloid.

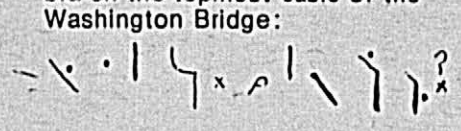
This thorough grounding in criminal journalism gave Pimicaa acute insights into the slimy under-thorax of society. Despite his early unfamiliarity with such common North American household items as the jar and the pencil, the enterprising young Polynesian immigrant soon learnt to say "Skeezix" and "dame" with the toughest of Yankee natives. "Dis joint sure ain't like Bora-Bora", he once said in an interview. "Jeez, what a dumpsville dat was! I musta bin a chump t'stay dere dat long. Dose breadfruit taste like Texaco compared to a Big Mac". Adaptable as ever, in ten years Stan soon learned the ropes enough to churn out the three cliffhanger novels he is known for today.

Although his first work "The Phantom of Costa Rica" bombed, Stan soon knocked off "The First Course" (based on the famous Shorthand Garroter Case) under his pseudonym, and achieved instant success. The name Pitman and Pitman's alter ego .I became household words among skulduggery aficionados. Now, with the release of "The New Basic Course", Pitman tops himself in orgiastic action and a prose-style that moves with the crackle and snap of a torn power line in a hurricane.

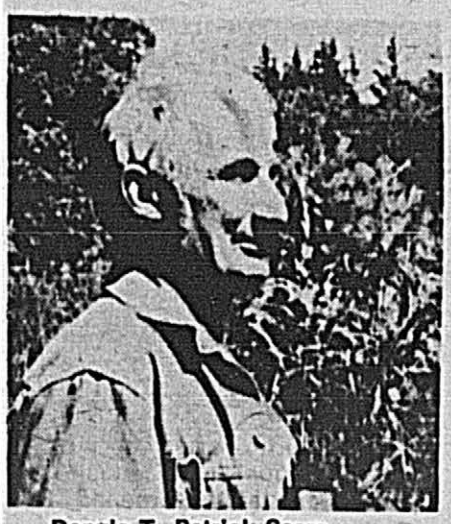
What exemplifies the mysteries of Pitman, of course, is their ethical-earnestness. Pitman takes the tired genre of the thriller and makes it the cataract of a thundering moral statement. Underneath his cunning ironies, stark descriptions of industrial cesspools, and all-too-convincing character studies of pimps and postal workers, Pitman is subtly invoking us to reform. If his statements can be placed in an empty .38 cartridge, it would be the negative imperative: "Don't be bad". In this day and age this strikingly simple moral is as revolutionary as it is remarkable.

I can finally only urge you to beg, borrow, or transcribe this book into longhand. If you don't, somebody else will, because "The New Basic" is destined for literary superstardom. In 60 taut chapters, the author weaves an unskippable conundrum of trauma and torment. Penny Improvement, the scheming adolescent, discovers in Chapter 59 ("Figures, Units, and Punctuation Marks") a secret code made up of all these funny little squiggles and dots, and thus activates the spine-curdling denouement. Where the code comes from, whether .I can escape the Soviet machinations of "Final Hooked Strokes", and what the strange cryptograms untimately mean in a Zen context, must be left up to the reader to discover. Suffice it to say, that, in the field of secretarial whodunit, only the names of Gregg and Esperanto are possible contenders for top laurels.

So here it is. Alarmingly alive, unstoppable, companionable, and smacking of the stab of reality, "The New Basic" promises to be a winner from Atlanta to Zacksville, Oregon. It also comes in a handy paperback edition to carry in your purse on the bus. But, in the end, .I himself says it better than anyone else while interrogating the suicidal crossward puzzle sniper about algebra on the topmost cable of the Washington Bridge:



Touching Aunty



Dennis T. Patrick Sears

Aunty High Over the Barley Mow
by Dennis T. Patrick Sears
McClelland and Stewart Ltd.
$12.50

by Steve MacDougall

Admittedly I had never heard of Dennis T. Patrick Sears before reading **Aunty High Over the Barley Mow**; a rather self-destructive statement for a reviewer. However, some consolation can be taken from in the fact that Sears, a Canadian, has only published one other novel, **A Lark in the Clear Air.** That particular novel received somewhat widespread acclaim, if one is to place any trust in the sleeve notes. **Aunty High Over the Barley Mow** was published posthumously, representing the last work of the author, surely a disappointing thought...

Basically the novel is "the tale of Bride and Patch, sister and brother who weather the storms of adolescence together in Ontario's countryside in the 1930s. "Surprisingly this theme is brought off with a remarkably fierce and refreshing skill. Part of the success can be attributed to the rich wondrous style that Sears uses so effectively in both description and characterization. Indeed, the characters are quite special; warmly human and vulnerable to a fault. Sears draws on his Irish background in this respect and does so with remarkable flourish, creating the atmosphere, the vigour, and the sentiment often missing in Canadian literature.

One is quickly caught up in the touching world of Patch and Bride, in their complete devotion and love for one another; in the character of Bill Daherty, a massive man gentle in spirit but brutal in forced combat; and Aunt Kate, the overbearing wrinkle of a woman who hides excrement in the vases and containers of her room... the entrapment is complete.

Aunty High Over the Barley Mow is indeed a thoroughly enjoyable book, a completely affecting tale, which is quite capable of bringing either a tear to the eye or a smile to the lips.



Letters to Lois...

Editor's note: Since reporter Lois Laine began writing for this paper several months ago, letters have dribbled in from readers seeking advice on marriage, the family and life itself. This column has been set up as a forum for these questions. If you have a problem, address your letters to Lois Laine, care of the Daily, or drop them off in the little black bag on the Weekly door.

Dear Lois,

Knowing your vast experience in dealing with those problems which humans find themselves into, I have decided to bring my very painful problem to you.

I don't think my family has a healthy relationship. My 14-year-old sister and my father are always doing what they call "wrestling", even in church. My mother is never there, and won't tell us who sends her the choclates (sic) and black underwear. She says, Uncle Bob, but he's been dead for four years.

My brother is another problem. He is always trying to stick lighted cigarettes up either end of our chihuahua, Prissy.

As for myself, I do volunteer work at a local hospital, and am studying theology at nights. What can I do to help my loved ones?

What to do

Dear doo,

A sickness such as yours knows no cure. Your perverted attitude to, as I see it, a perfectly normal family must be a trial to them.

Studying theology is not the way to assuage your guilt.

I have only one answer to your problem, and I hope you do it neatly. And leave Prissy out of this.

Love, Lois

Weekly Chatter

...Why does D.B., editor of a Canadian University Daily always smell like Lanolin?????...Is J.R. really as aggressive as we are led to believe? Well, just entre nous, no, she's really a wimp....And don't forget — next Thursday, the Daily Dialectics will take on the Plumber's Pot in a savage touch football game, starting at 2 pm...Bring your pompoms and remember our cheer...

"Marxist, Marxist is our cry
E*C*O*N*O*M*Y
Who, oh Who is the best class yet?
Why it's the Proletariat!!!

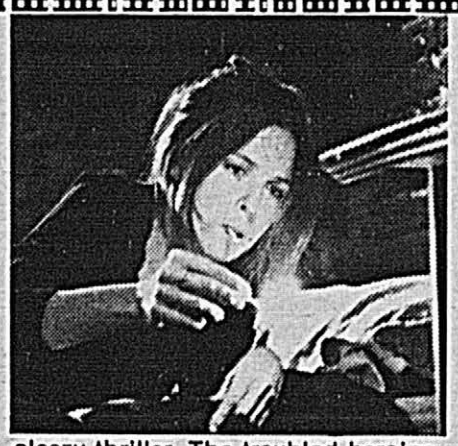
FILM FILM FILM FILM

Goodbar

by Russell Thornton

Who, of her soulless, haywire pick-ups, will snuff out the life of Theresa Dunn, a sunny-faced and saintly schoolteacher by day - and roaming bundle of hot sexflesh by night? The professor of English, who liked her grammar, and so unwrapped her, then told her to blow away? What about Tony, the Italian stud, who does the Bruce Lee act with his fluorescent green switchblade?. Or James, the nice Irish-Catholic boy, and sexual square, whose sophomoric affection with Theresa runs to sick obsession? Or the sweaty mass of middle-aged meat-cum-disco boy, who takes his sex with eyeballs riveted to the T V set? Or the estranged homosexual, who wants to prove that he can make it with a lithe and lusty female?

By the time Theresa Dunn is finally finished off - in a gruesome fifteen minute climax - Robert Brooks' screen adaptation of Judith Rossner's novel **Looking for Mr. Goodbar** has amounted to little more than a



sleazy thriller. The troubled heroine, a character of depth in the book, has been reduced to half innocence and virtue, half whore. Her story, complex, poignant, vital, has been skimmed over.

Theresa is highly visible in the film, but utilized for cheap suspense - and as a pretext for Brooks' poorly executed and simplistic social commentary. As the tension surrounding the girl's ghastly fate grows, director and screenwriter Brooks gives the signal to roll 'em on Big City, U.S.A. - all pulsing neon jungle, fast, pounding music and youthful bodies possessed in wet throbs of ecstatic, drug-driven decadence...

The heroine's psychological backdrop of relatives is drawn in equally simplistic outlines. Theresa's father is the ruddy-faced Irishman, replete with Notre Dame jacket, drink in hand and house full of crucifixes. His wife remains nondescript; their other daughter, Theresa's sister, is cast in the role of the giddy, empty-headed blonde, whose "piece of ass" completes the jigsaw puzzle of so many loveless orgies.

In the acting space she is allowed, Diane Keaton gives a courageous and sometimes provocative performance as the main character. Seeker of sensual joy - of "Mr. Goodbar" - yet victim of her sexual aggression, Keaton's Theresa manages, sporadically, to transcend the film and bring into harsh focus the absurdity of many conventional notions of womanhood and human sexuality. But Keaton's performance does not redeem the film, and even if you can stop expecting Woody Allen to poke his head into the picture every time she laughs or smiles, the movie still is not worth seeing.

Celluloid Culture: A Surreal Visit

by Robert Rayber

Not much happened this past week, except, of course. ***Eaux-D'Artifice*** and ***Scorpio Rising*** (both by Kenneth Anger) last Monday (7 Nov.) in FDAA, and a couple a films in a "Cinéma canadien" program at the Bibliothèque Nationale, 1700 St. Denis, on Wednesday (2 Nov.).

The Anger films need no introduction (see Weekly 11-3). It is a shame that the prints were none too good — a few of a the sequences, especially in ***Scorpio*** were drastically altered because of damages to the print.

In the "Cinéma canadien" program at the Bibliothèque, two films were interesting and two stuck out as more than interesting.

Joyce Borenstein's ***Revisited*** (1974) is an animated journey through space to inner space, which ends, true to cyclic thought, in outer space where it began. An egg-shaped earth (?) is zoomed in upon, a dissolve takes us to a primeval forest, more dissolves precipitate the seasons. Then, to inner space, always penetrating through the surface to something deeper. ***Revisited*** ends with the forest's trees amid a tangle of roots which are but the hair upon a head. Through the last dissolve the head becomes the egg shaped planet of the film opening, which then disappears into space.

The other interesting film was Kim Cross' ***Surreal*** (1975). ***Surreal*** consisted of lengthy shots of a beach or unidentifiable spaces within which were contained other spaces — the sky or sea. In one shot of the beach there were four square areas where, instead of sand, existed the sea or sky. An interesting visual-conceptual game.

The other two films were both by David Rimmer, one of the best-known Canadian filmmakers. ***Canadian Pacific*** (1974) is like having the west coast happening before your eyes, or an animated Turner painting. The entire film was shot from one camera position — the view out a window of a railyard backed by a bay and with mountains in the background. The weather runs a wide gamut from thick mist and snow to rather sunny. The trains in the yard rest before the camera or pass through its space. Through dissolves trains become ghosts travelling through each other, ships become phantoms drifting through the bay. A beautifully intricate rhythm and counterpoint develops between the position of the sun, the weather conditions, the activity in the bay and the progress of trains in the yard. The gaiety has moments of humor as well—a man running atop box-cars slows to a quick walk and passes behind the window frame, out of sight. Night brings reflections in the glass, and a naked light bulb hangs where the sun had been just seconds before. Day returns, hues of mist persist. The film goes on. Exquisite.

The other Rimmer film screened at the Bibliothèque was ***Fracture*** (1973). ***Fracture*** explores time and movement as captured on/by film. The film's 11 minutes is the reworking of two fairly short shots (short under normal cinematic conditions): a woman and a baby in a woods scene and a man opening and peering out a rough wood door. Rimmer fractures each shot into short bursts of "movement"—some consisting of only two or three frames linked together in viewing time. One realizes the intricacy of light patterns which make up each frame—which the viewer reads as a woman, trees, and a baby. A light colored mass floats beside what seems a large vertical flat surface. Two frames (and two or three seconds) later the mass has become a hand in the viewer's mind—yet remains but points of light congealed on the screen. Through playing off these two shots, which don't in themselves "develop" themewise much more than is here represented, against each other, the concept of film's existence in time and its meaning as dictated by the time in which it exists comes to the fore. Though ***Fracture*** isn't as beautiful as ***Canadian Pacific***, it is a very fascinating film, and well worth several viewings to untangle its mysteries of film itself—time.

Hemingway Exposed

by Sheila Gregory and Kerric Harvey

Ever been to the Carribean Islands? Did you fall in love with the beaches? With the scenery? With the natives? Whichever happened to be your experience, all of your memories will indubitably come flooding back once you take in **Islands in the Stream**, a movie based on the last — and unfinished — work by Ernest Hemingway.

Both the novel and the film contain stories that are interesting not only because they are well done, but also because they are actually indices to Hemingway's personal life at the time of the war... the second one, that is. The plot is fairly loose, and yet the brilliant characterization by George C. Scott (as "Thomas Hudson") provides enough of a focal point for the film to substantiate itself.

This is not to say that the movie lies like limp fish, totally dependent on the "artsy" quality of literature-turned-cinema for any real thrill. Besides the personalized plot of the story, there are action-oriented episodes. Hudson (the true Hemingway character that he is) captains an improved Q-boat, in a civilian effort to hunt down the survivors of a blasted German submarine. This aspect of the film is well done; the suspense is of the kind that keeps you thinking whether you want to or not, and the outcome of the whole affair can only be described as realistic.

As everyone knows, Hemingway was given to Marlboro-country-like settings, with overpoweringly male heroes rushing about being cool and calm and never quite managing to grow up. In this, his last work, one can pick up the beginnings of a new attitude, a mode of questioning that denotes an expansion of the previously limited Hemingway character. This works its way into the movie by the inclusion of a plot that concerns itself both with externalized action and internalized reaction; the film also deals largely with a man's questions about himself and his past — and his future. It may just hit you, as you come out of the theatre, that the film is actually dealing with both the apparent and the subliminal aspects of a man's life, which makes it go beyond "entertaining".

Fever...

continued from page six

here, it's spontaneous. The crowd that does gather is friendly; they want to listen." It is incredible to watch this "diverse crowd" of tourists and natives, young and old, businessmen and students all clapping their hands and tapping their feet, not to mention contributing to the red felt hat or open guitar case. The band has also had several professional engagements at personal parties, universities, and **The Irish Lancer** on Drummond. They were taped for Concordia University television last week and will perform for the McGill Postgraduate Society on November 17th.

A predominant characteristic of String Fever is the enjoyment they derive from performing. This in itself is not enough to insure success, but with tight instrumentals, unrefined but enthusiastic vocals and trademark harmonies, the group presents a highly individual style. The audience is aware that the three jean-clad, long-hairs have located their musical niche. It can be argued that, with a repertoire of Eagles, John Pryne, Steve Goodman, Crosby-Stills-Nash-Young, Dylan, J.J. Walker, Pure Prairie League, Denver, and ever Merle Haggard, the group can't miss.

The true test is in the performance of original material. Eight successful numbers, seven by Thomas, ("Down to Mexico", "July Sun", "Crazy Morning", "At the Jam", "Just One More Time", "I Sure Feel Lucky") are included in the act and all maintain the same level of audience appeal as the proven top 40s.

The most diverse number is a song written in the Paul Simon, semi-folk, semi-blues tradition by Hugh. It has not been perfected and is, in fact, in a transitory state where the title has not yet been decided (preference alternates between "Livin' in the City" and "I Don't Care").

All in all, String Fever is not to be missed. There's no cover charge and no drunken fools requesting Johnny Cash at the top of their lungs. The band is aspiring toward more frequent personal appearances and eventually, maybe, a record. Right now, they are caught up in the day-to-day business of survival. "We don't get paid", Thomas appeals to the crowd, "We send out a fella with long arms and a hat, ha, ha."

FILM FI



à table

by Tom Lindsay

Well, it had to happen. There is almost no way to avoid hamburger in one form or another. But don't dismay, this is not just a hamburger helper.

Texas Hash

1 lb. of ground beef
1 onion chopped
1 green pepper chopped
1 (14 oz.) can stewed whole tomatoes
1 teaspoon chili powder
3/4 teaspoon of salt
1 teaspoon of Worcestershire sauce
½ cup of cooked rice

Brown in skillet. Add chopped onion, green pepper and salt. Cook until tender. (?) Drain off the fat, and add the tomatoes and rest of seasoning. Bring to a boil. Stir in rice. Cover, simmer 30-35 minutes. Serves 3-4.

After the hash, tickle your tastebuds with banana bread.

The banana bread had always been a treat due to it's relative unavailability in stores. This recipe has the combined ingredients listed in the **Fannie Farmer Cookbook** and **The Joy of Cooking:**

3-4 very ripe bananas
2 eggs, beaten
1 3/4-2 cups of flour (all-purpose)
3/4 cup of sugar
1 teaspoon salt
1 teaspoon soda
2 teaspoons baking powder
½ cup of nut meats, or raisins
1/3 cup shortening

Mash the bananas until they form a thick soup. Then add eggs and melted shortening. Add sugar, salt, soda and baking powder, stir until well mixed. Then add flour gradually. Stir well, then at last moment add raisins or nuts. Bake 1 hour at 350 degrees.

It has come to my attention that the Easy Oven Stew recipe called for 1 can of tomato sauce not soup. Sorry.

Letters

Dear Daily:

We must take strong exception to a vital, nay essential, omission that has occurred in the last several Thursday editions of your esteemed journal. We refer of course to the Crossword Puzzle. Although on the other days of the week Dailies sit in their little red boxes languishing for some form of attention, on Thursday hope springs eternal in the young breasts of the residents of the Strathcona Building. Pencils are sharpened in delirious anticipation, with prayers and sacrifices offered to the great Daily editor in the sky. Not for us in-depth social commentary, reports on campus life, etc. Promote group interaction! Improve your word power! Eradicate polio! Reinstate the Crossword!

- Front de Liberation Mots-Croisés

Due to the difficulties encountered in typesetting the crossword puzzle, it was agreed to suspend publication pending the establishment of a revised deadline schedule. In addition, the crossword-puzzle composer began to suffer severe migraine headaches from fitting all those bloody stupid words together. Finally, the social complications resulting from spending all Saturday evening doing the bloody stupid puzzle began to have a telling effect on the personality of the puzzle composer who developed tremendous anxiety over the problem of fitting together those final few sections. But now, having completely recovered from fits of erratic behaviour, the composer shall return to providing intellectual stimulation to appreciative McGill students.

H.L. Kursk



THE PRODUCERS

Many thanks to the following people, who, though burdened by onerous mid-terms, helped to produce this Weekly: Chris Pomiecko, ed; Bruce Stark, Ted Mason, Nina Gregg, Marilee Lindemann, and Gigi Rosenberg, sorta.

here, there and anywhere

FILM

McGill Film Society (3480 McTavish; 392-8943)

Thurs, Nov 10: **Mr. Smith Goes to Washington.** 7 pm and 9:30, Union Ballroom, 75 cents.

Fri, Nov 11: **Images,** dir. by Robert Altman. 7 pm, Leacock 132, $1.00. **Don't Look Now,** dir. by Nicholas Roeg. 9:30 pm, Leacock 132. $1.00.

Sat, Nov 12: **Islands in the Stream.** 7 pm and 9:30, Leacock 132, $1.00.

Wed, Nov 16: **A Farewell to Arms.** 7 pm, 75 cents.

Seville Festival (2155 St. Catherine St. W; 932-1139). $1.99 admission.

Nov 10: Dial M for Murder, the Battle of Algiers. **Nov 11** Take the Money and Run, Last Tango in Paris, Naked Came the Stranger. **Nov 12** The Pink Panther Strikes Again, Young Frankenstein, Texas Chainsaw Massacre. **Nov 13** Cabaret, A Star is Born, the Human Condition (Part II) The Road to Eternity. **Nov 14** Lady From Shanghai, Barry Lyndon. **Nov 15** Casablanca. Welcome to L.A. **Nov 16** Othello, Welcome to L.A.

Les Dimanches de l'Animation (Musée d'Art Contemporain, Cité du Havre; 873-2878).

The Art of Animation, Sunday at 3 pm until Dec. 11. FREE.

THEATRE

McGill Player's (3460 McTavish; 392-8989)

House of Blue Leaves, by John Guare. through Nov. 14. All performances at 8 pm in Players Theatre, students $1.50.

McGill English Department

The Slaying of Abel. Morrice Hall 106. Nov. 10 and 11, 1 pm. FREE.

Centaur Theatre (453 St. François-Xavier; 288-1229)

Eve, adapted by Larry Fineberg. til Dec. 18, Tues to Sat 8 pm; Sun 2 and 7 pm. Students $2.75-$3.50.

Gershwin! to Nov. 26, 8:30 pm. $5-$6.

D.B. Clarke Theatre (1455 de Maisonneuve, SGW Campus; 737-6140)

The Man Who Came to Dinner, by George S. Kaufman and Moss Hart. to Nov. 12, 8 pm, Wed and Thurs $3.50; special prices Fri and Sat.

Saidye Bronfman Centre (5170 Côte Ste-Catherine; 839-2301)

Bonjour Là, Bonjour, by Michel Trembley, in English, to Nov. 20. Mon to Thurs and Sat at 8:30, Sun at 7:30, week nights $5 and Sat $6.50.

The Elephant Calf and The Measures Taken, by Bertolt Brecht.

MUSIC

Café Campus (3315 Reine-Marie)

Mon Nov. 14: **Alain LaMontagne and Engoulevent**

The Yellow Door Coffee House (3625 Aylmer; 482-9081 days, 392-4947 nights)

Nov. 10-12: **Champagne Charlie**

Nov. 13: Hootenanny, 9 pm.

Nov. 14-16: **Stephen Mendel** and **Roz Abrams**

Rose's Cantina (Morin Heights)

Fri Nov. 11 and Sat Nov. 12: **Noah Zacharin,** performing folk and blues, 9 pm.

Théâtre St-Denis (1594 St-Denis; 288-2845)

Nov. 10: **Claude Engel** and **Catherine Lara.** 9:30 pm, $4.50 to $6.50.

DANCE

Salle Wilfrid-Pelletier (PdA; 842-2112)

Les Grands Ballets Canadiens, Nov. 11, 12 and 17 to 19. **La Scouine,** by Fernand Nault to music by Dominique Tremblay; **Graduation Ball** by David Lichine, to music by Johann Strauss; and **Thème et Variations** by George Balanchine to music by Tchaikovsky. 8:30 pm, students $5.

ART

Galerie Mira Godard (1490 Sherbrooke W; 931-5841)

Claude Breeze, abstract landscapes, and Marlyn Milburn, 15 variations on a simple pattern on lines. to Dec. 3, Tues to Sat 10am to 5:30 pm.

Powerhouse Gallery (3738 St. Dominique; 844-3489)

Judy Klugerman and Panula Markus. to Nov. 25, Mon to Sat, 12 to 5 pm, Thurs to 8 pm.

Galerie Martel (1374 Sherbrooke W; 282-0731)

Monique Mercier, tapestries from the designs of other artists. to Nov. 23. Mon to Sat 10 am to 5 pm.

Galerie Libre (2100 Crescent; 288-6025)

Serge Lemonde, animal paintings. to Nov. 29. Tues to Fri 10 am to 6 pm, Sat to 5 pm.

Dominion Gallery (1438 Sherbrooke W.; 845-7471)

Kieff, twisting and leaping sinuous polished bronzes. to Nov. 30, Tues to Fri 9 am to 5:30 pm, Sat 9 to 5.

Vehicule Art (61 St. Catherine W; 844-9623)

Michael Czerewsko, experimental artist, and Yves Bouliane, photographer. to Nov. 29, Mon to Sat 12 to 7 pm.

Galerie Notkin 1640 (1650 Sherbrooke W.; 931-8013)

Richard Notkin, large colour field canvasses. to Nov. 12. Tues to Sat 4:30 pm.

Lukacs Gallery (1430 Sherbrooke W; 845-4361)

Lois Craigmyle, witty collage, paintings and sculptures. to Nov. 15, Tues to Sat 9:30 am to 5 pm, Sun 1 to 4 pm.

Yajima Galerie (1625 Sherbrooke W.; 935-2217)

Irene Whittome, paper, pins and string constructions. to Nov. 26, Tues to Sat 11 am to 5 pm.

Galerie Colbert (1396A Sherbrooke W; 843-8777)

Canadian Artists, new and established, to Nov. 30, Mon to Fri 10 to 6, Sat 10 to 5, Sun 1 to 5 pm.

Sir George Williams Art Galleries (1455 de Maisonneuve; 879-5917)

Edwy Cooke, 3 year retrospective of art by Assistant Dean of Concordia's Fine Arts Faculty. to Dec. 6, Mon to Fri 11 am to 9 pm.

The Nostalgia Factory (295 Place d'Youville; 845-8002)

The Beatles Collection, ephemera related to the Fab Four, to Nov. 30, Mon to Sat 10 am to 5 pm.

Musée d'art contemporain (Cité du Havre; 873-2878)

Antoni Tàpies, thirty years of painting by the well-known Spanish artist, and Yvon Cozic, unusual sculptures which invite viewers to pick them up. to Nov. 27, Tues to Sun 10 am to 6 pm.

McCord Museum (690 Sherbrooke W.; 392-4778)

Aspects of the Permanent Collection. to Feb. 1, Wed to Sun 11 am to 5 pm.

Musée de Beaux Arts (3400 ave. du Musée; 285-1600)

Quebec Art from 1760-1790. to Nov. 20, Tues to Sun 11 am to 5 pm.